



DIFFERENCES BETWEEN THE D SERIES

The D-series instrument mics from Audix have become standards in the professional audio industry. Unlike the OM series, the D series was developed as a coherent series to as very application specific microphones for a wide variety of instruments. The D series was initially designed to compete with the Sennheiser 421, a great mic in our estimation but very expensive and awkward to use, especially on drums.

D1 - this mic of all 4 is probably the best one to compare to the SM57. It tends to get used on snare, has a lot of bit in the upper mid-range (around 500 Hz) but gives a much more dimensional sound than the SM57. The D1 is a natural mic on snare, bongos, cowbell, and hi-hat.

D2: The most "popular" of all the D series. If you were to choose only one of the four to do a wide variety of jobs, the D2 would be it. It is specifically designed for rack toms and congas and has an enhanced response around 160 Hz (upper bass). Also nice on guitar cabs.

D4: Responds almost a full octave below the D2. Therefore, ideal for kick drum, floor toms, djembe, sax, Even though it has extended low end, it also has a full range response out to about 19k. UNLIKE other kick drum mics that are specifically designed to enhance 80-120Hz, the D4 is not a very "conventional" kick drum mic. It will sound just like the drum, (which in some cases is not the best thing!). If it is placed just barely inside the sound hole and not pointing directly at the beater, it gets an awesome sound. The small size of the D4 enables it to be used in a wide variety of miking applications.

D3: This is an "unconventional" mic in that it has a very low output gain stage. It is designed this way - and in doing so - it will handle incredible sound pressure levels. We have rated it at 144 dB but I know it handles 160 dB because the NHRA and NASCAR use this mic to capture the sound of the engines during the live broadcasts. The D3 is not only the first mic to make it through more than 1 race, it in fact made it through the entire season - and the only one that failed was one that fell out the back of the car and exploded on impact!

The D3 cannot be beat on guitar cabs, trumpet, timbales. Some sound engineers use it on snare when they double mic the snare (D3 on top, D1 on bottom).



CHARACTERISTICS OF ALL D SERIES MICROPHONES

Made in USA

CNC Machined from solid aluminum stock

Hypercardioid pick-up pattern provides excellent isolation

VLM (very low mass) diaphragm

Natural sound reproduction

Dent resistant spring steel grill

Ability to handle over 140 dB sound pressure levels

Black hard coat finish

Gold plated XLR

Each mic includes a sturdy pouch and unbreakable ABS mic clip

1 year warranty